

# NOV. 13-15

classical series

**SEGERSTROM CENTER FOR THE ARTS**  
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

## 2014-15 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

The concerts begin at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

**ROSSEN MILANOV • CONDUCTOR | HAOCHEN ZHANG • PIANO**

Thomas Adès (b. 1971)

### **Three Studies from Couperin**

The Amusements  
The Sleight of Hand  
The Soul in Torment

Wolfgang Amadeus Mozart (1756-1791)

### **Concerto No. 20 in D Minor for Piano and Orchestra, K. 466**

Allegro  
Romanza  
Rondo: Allegro assai  
*Haochen Zhang*

— I N T E R M I S S I O N —

Johannes Brahms (1833-1897)

### **Symphony No. 2 in D Major, Op. 73**

Allegro non troppo  
Adagio non troppo  
Allegretto grazioso (Quasi andantino)  
Allegro con spirito

The Thursday, Nov. 13, concert is generously sponsored by **Mr. and Mrs. William Wang**.

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The Saturday, Nov. 15, performance is being recorded for broadcast on Sunday, Feb. 22, 2015, at 7 p.m. on Classical KUSC.



THOMAS ADÈS  
(b. 1971)

## Three Studies from Couperin

Instrumentation: alto flute, bass flute, clarinet, bassoon, 2 horns, trumpet, timpani, 2 percussion, strings

Performance time: 12 minutes

### Background

The pages of music history are rife with so many tales of musical prodigies that we certainly don't need another. But Thomas Adès bears the distinction of having his youthful achievements documented in digital media in real time. Now 43, he is fully established as one of the most important and highly original composers in the world, and has already earned the awards and retrospective concerts that are rare among living composers—at least, those under age 90 or so.

A native of London, Adès studied piano with Paul Berkowitz and composition with Robert Saxton at the Guildhall School of Music and Drama. In 1989, when he was still a teenager, Adès won second prize in the BBC's Musician of the Year contest (as a pianist). At Kings College, Cambridge, where Adès continued his advanced composition studies, he earned a rare double-starred first degree. He was appointed Britten Professor of Composition at the Royal Academy of Music, and in 2004 was awarded an honorary doctorate by the University of Essex.

Since childhood, Adès has been recognized by fellow musicians as a unique talent of utter individuality. But he seemed to burst upon the rest of the world with his chamber opera *Powder Her Face* (1995), which stunned both with its sexually explicit subject matter and its brilliance of musical execution. His next opera was enough to demonstrate the young composer's range: *The Tempest* (2003), quickly recognized as the most successful operatic adaptation of this great Shakespeare play.

*Three Studies from Couperin* demonstrates the striking freshness and depth of Adès' work and his avowed fascination with the music of the French Baroque master François Couperin, who was born 17 years before Bach (in 1668)—and who, like Bach, is now considered the

most distinguished member of his Baroque musical dynasty. Though Adès maintains a busy composing and performing schedule, he has said that "My ideal day would be staying at home and playing the harpsichord works of Couperin—new inspiration on every page."

### What to Listen For

*Three Studies* richly demonstrates Adès' affection for Couperin, but it is not hobbled by reverence. Like Couperin himself, Adès fills his composition with humor and evocative whimsies. For example, in the movement based on "The Sleight of Hand," we can't hear Couperin's original dramatic reference because the sleight of hand is actually based on the harpsichordist's technique. But we can hear it in Adès' orchestration, which seems to careen perilously before finally coming to rest. The entire suite is filled with this kind of wit and imagination: notes are sustained beyond our expectations, and harmonies seem to wander gradually into unexpected territories, then suddenly return. Scored for limited but exotic orchestral forces, including marimba, bass drum and an odd complement of percussion, *Three Studies from Couperin* somehow assembles these disparate forces into an imaginative and brilliantly effective hommage that calls to mind Stravinsky's affectionate tribute to Pergolesi, *Pulcinella*.



### COMING UP NEXT!

#### Beethoven and Rachmaninoff

Thursday-Saturday, Dec. 11-13, 2014, at 8 p.m.

Carl St.Clair, conductor  
Alain Lefèvre, piano

PRANGCHAROEN: Illuminating Journey (World premiere)

BEETHOVEN: Symphony No. 7

RACHMANINOFF: Piano Concerto No. 2

Savor two giant works of the repertoire: Beethoven's masterful rhythmic symphony—the composer himself called it "one of my best works"—and Rachmaninoff's enduringly popular piano concerto. Before that, Pacific Symphony's composer-in-residence offers his celebration of Carl's commitment to new music.



## WOLFGANG AMADEUS MOZART (1756-1791)

### Concerto No. 20 in D Minor for Piano and Orchestra

Instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, solo piano  
Performance time: 30 minutes

#### Background

When Mozart astounded the courts of Europe with his feats of musicality in early childhood, no one could know what lay in store for him. But what followed was even more remarkable: three decades of prolific musical composition during which his blazing precocity flowered into early maturity. Works he created as a teenager seem to reflect facility honed over a lifetime. Which was the first that could be called "masterpiece?" Opinions vary, but more than one musicologist has singled out Mozart's first great piano concerto: No. 9, written when he was 17. When he completed the 20th, in 1785, Mozart was a 29-year-old married man living in Vienna. It is now universally recognized as one of the towering concertos in his catalogue, but this has meant different things to different generations of listeners.

In the years 1784 and 1785, piano concertos were among the high watermarks of Mozart's creative output. He had written five great piano concertos in 1784 alone. These generally hewed to the expectations of their contemporary audiences, introducing themselves with a briskly paced opening movement previewing all the beguiling melodies to come like beads on a string of orchestral discourse. After a graceful central movement of stately pace, a joyful final movement—energetic and quick—brings the concerto to a close, typically with a rondo or theme and variations.

Public preferences changed once Beethoven reinvented the piano concerto, especially with his Nos. 4 and 5. His expansion of the form to grapple with great ideas seemed made-to-order for the Romantic era, pitting the lone soloist against the arrayed forces of the orchestra in a way that embodied the questing philosophical spirit of the times. With the rise of great solo pianists and the public fascination with virtuoso display, old conventions were discarded and more dramatic expressive devices—often grandiose and highly emotional—were revealed. Devotees of the great Romantic piano concertos tended to

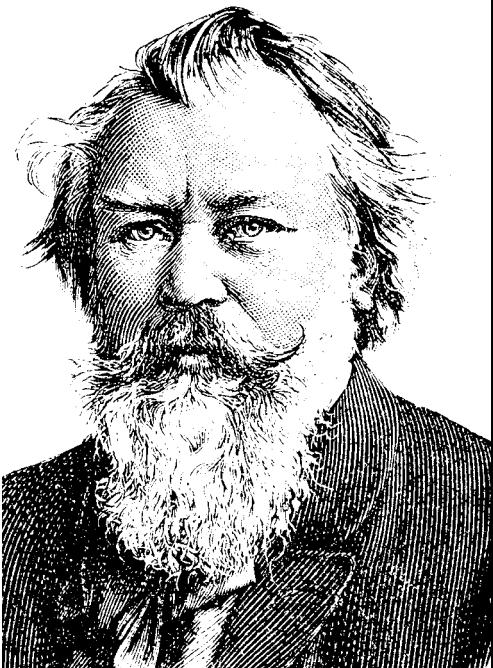
hear Mozart's examples, with their singing melodies and perfection of form, as beautiful rather than great. The exception was his No. 20, Beethoven's favorite, and the one Mozart piano concerto he always kept in his own performance repertory. Today, of course, we have adopted a longer view, understanding that succeeding generations have reconsidered Mozart in stages, the way most listeners discover him. First we hear the divine child with his uncanny knack for divinely beautiful melodies; then the impossibly sophisticated technician, who made complexity sound simple and pushed musical forms to new levels; then the profound, sublime Mozart of compositions such as the Piano Concerto No. 20.

#### What to Listen For

From the opening bars of this concerto, it's clear why it kept its cachet through the Romantic era and into our own: everything about it defies Classical-era convention while retaining the hallmarks of Mozart's genius. For one thing, it is in a minor key—rare in classical concertos—that Mozart aficionados will recognize as a portentous one, D minor. He would also choose this key five years later for the scariest section of his opera *The Magic Flute*: the Act II aria in which the Queen of the Night sings of boiling vengeance, death and despair. The concerto's opening builds our eagerness for the music to come, but also riles us with syncopated rhythms and offbeat orchestral textures that seem curiously unsettled. When the piano finally enters the fray, its melodies are not simple tunes suggesting their eventual resolution later in the concerto, but long, twining lines that seamlessly interlock. When a responsive discourse finally arises between orchestra and piano, we might expect the movement to become brighter and simpler; instead, an unstable moodiness prevails, as does the minor key.

The songful melody is a staple of Mozart's piano concertos, and it is one reason why many listeners hear a special kinship between his concertos and his operas. In this concerto's second movement, marked romanze, the composer presents us with a prime example: a ravishingly lyrical melody in B-flat major, developed in three parts. Overall, the movement is in the form of a five-part rondo (ABACA), ending with a coda. Its warmth is chilled a bit when Mozart reintroduces themes from the first movement and returns us to a minor-key realm in a section that requires virtuosic passagework from the pianist. But later, as we return to the original major key, the movement resolves in the calmness of a B-flat major triad.

The serenity of the central movement makes the searing energy of the third, marked allegro assai, almost shocking. Its opening jolts us with an unexpected, emphatic arpeggio that sweeps dramatically upward in D minor. Its steep ascent is almost confrontational in tone. As the movement proceeds, a riveting interplay arises between major and minor, between earlier and later thematic materials. It concludes with a magnificent finale that somehow unifies seemingly conflicting elements without compromising them.



JOHANNES BRAHMS  
(1833-1897)

## Symphony No. 2

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, bass trombone, tuba, timpani, strings

Performance time: 43 minutes

### Background

Every symphonist since Beethoven has labored in his shadow. But it fell with particular darkness upon Johannes Brahms, and seemed to bedevil him. In Germany and throughout Europe, musical insiders saw in Brahms a composer of superb craft and a certain gravitas that were perfectly suited to the symphonic form. Here, at last, was someone who could keep the symphony alive and growing after Beethoven's towering, form-busting Ninth. Brahms, for his part, was uneasy about these high expectations. He did not produce his first symphony until age 43, after 10 years of agonized labor; despite all the revising and polishing, he suffered fearsome anxiety before the premiere. After its great success one might have expected him to relax and wear the mantle of symphonist more comfortably; instead, he worried about his second, facing what writers today call the "sophomore curse" as they wonder how to follow a successful first novel.

Despite his nerves, Brahms was not about to spend another 43 years fretting about a symphony. In 1877, during the summer after the premiere of his Symphony No. 1, he isolated himself in the Austrian lake resort of Pörtschach, in a tranquil villa on the banks of the Wörthersee. There, agreeably isolated in a picturesque setting, he threw himself into the composition of his Symphony No. 2. By the end of the summer, it was essentially complete. Though the symphony was not greeted with the same enthusiasm as his first, today we recognize it not only as the first's equal in stature, but also as its necessary complement: a symphony that does not look back to Beethoven in tribute, but instead looks ahead to a progressive future for the form.

In analyzing this symphony, some scholars have looked at it in the context of two symphonic pairs: Brahms' first and second symphonies and Beethoven's fifth and sixth. (Perhaps they're poker

players?) The evidence is circumstantial, but fascinating. When we compare all four, the earlier symphony in each pair is an impassioned statement exploring human fate in a metaphysical way; each later symphony has a lyrical, pastoral feeling. Each earlier symphony had a long, agonized gestation; each later symphony was composed with relative speed, in a burst of creative energy. (For both Beethoven and Brahms, composition was more usually a process of great deliberation.) In fact, Brahms' second is sometimes referred to as his pastoral symphony. But as musicologist Sarah Gerk points out, the pattern of propulsive inspiration for a symphony following prolonged labor on another is common among symphonists—as is the pattern of following a profound, fateful symphony with one that is more relaxed. And isn't it also possible that Brahms was both inspired and calmed by his beautiful lakeside surroundings?

### What to Listen For

Pleasantly relaxed, with the calmness of nature suffusing it—that is our immediate impression upon hearing the lovely opening theme as the symphony begins. It is based on a four-note motif that, as it develops in the cellos and basses, takes on a wistful quality that pervades three of its four movements. "The new symphony is so melancholy that you will not be able to bear it," he wrote to his publisher, Fritz Simrock. Though this was intentionally comical overstatement—Brahms knew his reputation for grim seriousness, and was hedging his bets—he was sincere in his belief that melancholy is the symphony's overriding emotion; its relative lightness of mood took early audiences by surprise.

Most of the work's melodic materials are exposed in the first movement. After the lyrical opening, Brahms gives us a second motif in the horns that is taken in new directions by the woodwinds. This passage displays Brahms' deep mastery of sonata allegro development if we choose to listen for it, but his greatest mastery was his sense of flow, and the sheer impetus of the music keeps our mind off of technical details and on the notes. As the second movement opens with a noble theme in the cellos, we detect a gathering darkness that intensifies the melancholy mood without becoming weighty or somber. But this did not deter Brahms from describing this movement to Herr Simrock as unbearably long and formal. Nonetheless, it is his only true symphonic adagio, and a superb example of the form. Astute listeners will notice the second theme's resemblance to the famous "Brahms Lullaby," the *Wiegenlied*.

Together these opening movements take us through an absorbing half-hour of music—more than twice the length of the final two movements. As the third movement opens, the oboe intones a charmingly rustic melody suggesting a *Ländler*—the folk dance that Mozart so loved—that gives way to a traditional scherzo. The symphony reaches a rousing finale with the zesty final movement, marked allegro con spirito. Harvard musicologist Reinhold Brinkmann likens this to a "Kehraus," a kind of joyful "last dance" favored by Haydn. If we consider that the symphony's first movement is in waltz time (somewhat unusual for symphonies) and its third opens with a *Ländler*, it becomes clear that this symphony is bursting with dance. Hardly what one might expect of a work "so melancholy that you will not be able to bear it."

*Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.*



In 2014-15, Music Director Carl St.Clair celebrates his landmark 25th anniversary season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St.Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St.Clair's leadership.

During his tenure, St.Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. Among his creative endeavors are: the vocal initiative, "Symphonic Voices," inaugurated in 2011-12 with the concert-opera production of *La Bohème*, followed by *Tosca* in 2012-13, *La Traviata* in 2013-14 and *Carmen* in 2014-15; the creation five years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which celebrates its 15th anniversary in 2014-15 with a program of music by André Previn.

St.Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2014-15 season continues a recent slate of recordings that has included three newly released CDs by today's leading composers: Richard Danielpour's *Toward a Season of Peace*, released in 2013-14, Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. Two more are due for release over the next few years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*. St.Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other composers commissioned by the Symphony include Goldenthal in a world premiere in 2013-14, as well as earlier works by Bolcom, Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St.Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St.Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St.Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St.Clair assumed the position as music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St.Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St.Clair has been essential to the creation and implementation of the Symphony's education programs including Pacific Symphony Youth Ensembles, Sunday Casual Connections, OC Can You Play With Us, arts-X-press and Class Act.

## CARL ST.CLAIR

WILLIAM J. GILLESPIE  
MUSIC DIRECTOR CHAIR



# Carl St.Clair

## 25 Years on a Journey of Illumination



BY PETER LEFEVRE

To a casual observer, the performing arts might have the look and feel of a magic show. Ordinary time is suddenly interrupted by something hard to believe and incredibly beautiful—something almost inexplicable—courtesy of someone who you wouldn't give a second look to at the DMV. We don't see the years of practice and study, we don't see the sacrifice and commitment that got the person to the stage, we just experience the amazing result.

It's tempting to romanticize the process, but it's not magic. It's work and commitment, and armed with sufficient talent and drive, highly accomplished artists can emerge from anywhere.

Hochheim, Texas, for example.

Hochheim is Pacific Symphony Music Director Carl St.Clair's hometown. Not the likeliest spot from which an orchestra conductor might emerge, which is all the more testament to St.Clair's focus and determination.

"Hochheim is a town of about 36 people," he says, "and the music we knew was from two or three sources. One was the church, the second was back porches and front porches of homes, and the third was AM radio. Our AM radio stations were basically either very local or from San Antonio and we could get rock 'n' roll music and we could get country/western and a lot of polka music."

It's a long voyage from listening to polka music on an AM radio to regularly sharing the stage with some of the world's greatest musicians, and it began with skipping a dance.

"I was literally going to a country western dance on a Friday night, I was home from college and I was supposed to be picked up at 8 p.m. [I was watching] the educational KLRN San Antonio and Austin educational TV and there was this concert that was going to be broadcast with Leonard Bernstein conducting the Boston Symphony with Tchaikovsky's 5<sup>th</sup> Symphony live from the Tanglewood Music Center. Wow!

"I began watching it because I'd heard about Mr. Bernstein, but I'd never seen him conduct. At that point I had never really heard a major world-class symphony orchestra. I had not heard Tchaikovsky's

symphony and I didn't know Tanglewood. It was all these firsts for me, and they were coming through this tiny little square Westinghouse post-World War II television set. I was just like a moth to a light; just drawn. I remember them honking the horn and me telling them, 'Go on. I have to stay here and this is something important.' I missed the dance that night."

So began a career that has brought St.Clair to concert halls throughout the world, as general music director of the Staatskapelle Weimar, as principal conductor of the National Symphony Orchestra of Costa Rica, as guest conductor with Los Angeles Philharmonic, New York Philharmonic, The Philadelphia Orchestra and dozens of others. He also served as assistant conductor for the Boston Symphony, where he got to conduct the same work that first captured his attention as a young man.



"It was an amazing thing for me. That was just one of those kinds of moments that makes you realize that your life and your journey is on a path that's really already been written. It's your job just to remain hardworking and diligent and open and to trust that you're being led."

That feeling of destiny, of having a path laid out for you before you ever step on it, has been a recurrent theme in St.Clair's life. St.Clair was fortunate enough to be mentored by Leonard Bernstein during the last years of Bernstein's life, finally stepping in for him at Tanglewood. That too, proved to be a prophetic occasion.

"I didn't foresee and I could not have ever foreseen that the weekend of August 1990 that he would be too ill to actually conduct the premiere of this last work on the same concert series, the 50th anniversary of the Serge Koussevitzky Memorial Concert, which is the concert he always conducted and is the same one I saw on TV some years before."

"Interestingly enough I ended up premiering his last work conducting, on the same program with that same gentleman I saw in that Westinghouse TV. It was just yet another confirmation that what I've been living and what I had been given as far as a life path was written way before I started walking on it, yet another affirmation that I needed to continue listening to my voice, listening to what had been leading me through all these many years."



**ROSSEN MILANOV**  
CONDUCTOR

R espected and admired by audiences and musicians alike, Princeton Symphony Orchestra Music Director Rossen Milanov is the principal conductor of Orquesta Sinfónica del Principado de Asturias (OSPA) in Spain and also serves as music director of the nationally recognized training orchestra Symphony in C in New Jersey.

Milanov has established himself as a conductor with a considerable national and international presence. His recent conducting highlights include debuts at the Musikverein in Vienna, Grant Park Music Festival in Chicago, Zurich Opera and a world premiere of Prokofiev's incidental music to Pushkin's *Eugene Onegin* with the Princeton Symphony Orchestra. This season, Milanov debuts with the Colorado Symphony Orchestra, Deutsche Radio Philharmonie Saarbrücken, KwaZulu-Natal Philharmonic in South Africa, Sapporo Symphony and Tokyo City Philharmonic, and returns to the Milwaukee, Vancouver, Columbus, Fort Worth, Aalborg and Latvian National Symphony Orchestras; National Symphony Orchestra at the Kennedy Center, Zurich Opera, Hyogo Performing Arts Center Orchestra and his Link Up education projects with Carnegie Hall and the Orchestra of St. Luke's.

Milanov has collaborated with some of the world's preeminent artists, including Yo-Yo Ma, Itzhak Perlman, Joshua Bell, Midori, Christian Tetzlaff and André Watts, as well as with such internationally esteemed vocalists as Nicolai Ghiaurov, Vesselina Kasarova, Angela Meade, Measha Brueggergosman, Anne Schwanewilms and Krassimira Stoyanova. During his 11-year tenure with The Philadelphia Orchestra, Milanov conducted more than 200 performances, as associate conductor and as artistic director of the orchestra's summer home at The Mann Center for the Performing Arts. His passion for new music has resulted in numerous world premieres of works by composers such as Richard Danielpour, Nicolas Maw and Gabriel Prokofiev; he also works with emerging composers through Symphony in C's annual Young Composers' Competition.

Noted for his versatility, Milanov is also a welcome presence in the worlds of opera and ballet. He has worked with opera companies including the Komische Oper Berlin in Shostakovich's *Lady Macbeth of Mtsensk*, The Philadelphia Orchestra in Puccini's *La Bohème* and Curtis Opera Theatre in Dominick Argento's *Postcard from Morocco*. In ballet, he has collaborated with leading choreographers Mats Ek (Zurich Opera), Sabrina Matthews and Nils Christe (Stockholm's Royal Ballet), Benjamin Millepied and Andonis Foniadakis (Geneva Opera) and Jorma Elo (Pennsylvania Ballet).

Milanov's passion for new music has resulted in numerous world premieres of works by composers including Richard Danielpour, Paul Moravec, Nicolas Maw and Gabriel Prokofiev. He also collaborates with emerging composers through Symphony in C's annual Young Composer's Competition. A committed supporter of youth and music, he regularly conducts at the Curtis Institute of Music and appears each season at Carnegie Hall for "Link Up," a program supported and promoted by the Weill Music Institute that offers more than 15,000 children in grades 3-5 the opportunity to perform with a professional orchestra. He has led tours with the Australian and New Zealand Youth Orchestras, was music director of the Chicago Youth Symphony (1997-2001), and served as conductor of The Juilliard School's Pre-College Orchestra.

Milanov's first recording with OSPA was recently released by Classic Concert Records. His first commercial recording with The Philadelphia Orchestra, *A Grand Celebration*, was released in 2010, and his live recording of Shostakovich's Symphony No. 15 and Brahms' Symphony No. 1, also with The Philadelphia Orchestra, is available through the orchestra's web site. His other recordings include works by Russian composer Alla Pavlova, with the Moscow Philharmonic on the Naxos label, and Argento's *Postcard from Morocco*, with the Curtis Opera Theatre for Albany Records. Many of Milanov's recordings with the Bulgarian National Radio Symphony Orchestra are available on iTunes.

Milanov studied conducting at the Curtis Institute of Music and The Juilliard School, where he received the Bruno Walter Memorial Scholarship. He studied oboe and orchestral conducting at the Bulgarian National Academy of Music, and holds a master's degree in oboe performance from Duquesne University. As the former chief conductor of the Bulgarian National Radio Orchestra (2003-08) and music director of New Symphony Orchestra, Sofia (1997-2013), he received the Bulgarian Ministry's Award for Extraordinary Contribution to Bulgarian Culture. He was named Bulgaria's Musician of the Year in 2005 and won an ASCAP award in 2011 for his programming with Princeton Symphony Orchestra.



"Such a combination of enchanting, sensitive lyricism and hypnotizing forcefulness is a phenomenon encountered very rarely." —Ury Eppstein, *The Jerusalem Post*

**S**ince his gold medal win at the 13th Van Cliburn International Piano Competition in 2009, 23-year-old Chinese pianist Haochen Zhang has captivated audiences in the United States, Europe and Asia with a unique combination of deep musical sensitivity, fearless imagination and spectacular virtuosity. His return to Fort Worth as part of the 2010-2011 Cliburn Concerts series was lauded by the *Dallas Morning News* as "the kind of program you'd expect from a seasoned master, served up with dazzling virtuosity where wanted and astonishing sophistication elsewhere" and hailed among the top 10 performances of 2010 by both the *Dallas Morning News* and *Fort Worth Star-Telegram*. His Boston debut under the auspices of the Celebrity Series met with high praise by audiences and critics, making the year-end lists as part of the Boston Phoenix's top 10 classical music stories of the year. *Boston Globe* critic Matthew Guerrieri remarked that Zhang displayed "poetic temperament as much as technical power... [he is] a pianist with ample reserves of power whose imagination seems nonetheless most kindled by subtle delicacy." In summer 2012 Zhang made his debut at the Piano Festival La Roque d'Anthéron for which he received a rave review from *Diapason*. In April 2013, he made his Munich Philharmonic debut under the baton of Maestro Maazel followed by a sold out four-city tour in China.

A passionate and insightful programmer, Zhang continues to cultivate his reputation through major performances and debuts every year. Highlights of the 2013-14 season include an artist residency at the Shanghai Symphony Orchestra with whom he will play four different concertos along with two chamber concerts; debut with Kyushu Symphony in Japan, Seattle Symphony as well as Orchestre National des Pays de la Loire; return performances with Hong Kong Philharmonic Orchestra and a number of recitals and chamber concerts throughout North America and Japan. In June 2014 he will tour China as soloist with the Sydney Symphony Orchestra conducted by David Robertson. Zhang is also an avid chamber music player, collaborating with such colleagues as the Shanghai String Quartet.

In past seasons, he has performed with The Philadelphia Orchestra, Munich Philharmonic, Rochester Philharmonic, Colorado Symphony, Pacific Symphony, Kansas City Symphony, Israel Philharmonic, London Philharmonic, Japan Philharmonic Orchestra, Macau Orchestra and National Symphony Orchestra of the Dominican Republic. A prolific recitalist, in the U.S. Zhang has performed at Spivey Hall, La Jolla Music Society, Celebrity Series of Boston, CU Artist Series, Cliburn Concerts, Krannert Center, Wolf Trap Discovery Series, Lied Center of Kansas and UVM Lane Series, among others. International tours have taken him to cities including Beijing, Singapore, Hong Kong, Tokyo, Tel Aviv, Jerusalem, Berlin, Munich, Dresden, Rome, Tivoli, Bogota and Belgrade.

Zhang's Cliburn Competition performances were released to critical acclaim by Harmonia Mundi in 2009. He is also featured in Peter Rosen's award-winning documentary chronicling the 2009 Cliburn Competition, *A Surprise in Texas*. His complete competition performances are available on [www.cliburn.tv](http://www.cliburn.tv).

Zhang is a graduate of the Curtis Institute of Music in Philadelphia where he studied under Gary Graffman. He was previously trained at the Shanghai Conservatory of Music and the Shenzhen Arts School, where he was admitted in 2001 at the age of 11 to study with Professor Dan Zhaoyi.

### HAOCHEN ZHANG PIANO

#### THANK YOU TO OUR CONCERT SPONSOR

**Mr. and Mrs. William Wang** (Nov. 13)

Pacific Symphony is grateful to William and Sakura Wang for their generous sponsorship of Thursday evening's classical performance of "Mozart and Brahms." Their support is a testament to their deep philanthropic commitment to the community and the cultural advancement of music and the arts. Pacific Symphony offers our heartfelt gratitude and appreciation to their continued and generous support.